DOCUMENT RESUME

ED 210 684 CS 206 661

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TITLE Focus on Chicago: Four Teachers Tap Its Riches.
INSTITUTION Illinois Association of Teachers of English, Urbana.
PUB DATE 82
NOTE 45p.; The Illinois Association of Teachers of English is an affiliate of the National Council of Teachers of English.
JOURNAL CIT Illinois English Bulletin; v69 n2 Win 1982

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Class Activities; Course Descriptions; *English Instruction; *Interdisciplinary Approach; *Literature; Music; Oral Interpretation; *Poetry; *Regional Characteristics; Secondary Education; Social Studies; Writing Instruction
IDENTIFIERS *Illinois (Chicago)

ABSTRACT

This journal issue presents teaching ideas based on the city of Chicago and the literary works of its citizens. The first article describes a combined social studies/English course based on the study of Chicago's influence on literature and history. Included is a course outline with required readings, class activities and assignments, an assessment of the strengths and weaknesses of the course, a list of twentieth-century Chicago fiction writers, and assignments based on the presidential election of 1860. The second article describes how Carl Sandburg's poems can be used to study the question, "What does Chicago mean?" and to teach students how to read dramatically. The final article examines the song lyrics of Chicagoan Steve Goodman, and discusses the relevance of Goodman's songs to Chicago places and people and how they illustrate the effectiveness of precise detail and apt metaphor. In addition, it offers suggestions showing how popular songs can be used to demonstrate the writing modes composition teachers want students to understand. (HCD)

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Illinois English Bulletin

Official Publication of the Illinois Association of Teachers of English

Vol. 69, No. 2 Urbana, Illinois Winter 1982

Focus on Chicago

Four Teachers Tap Its Riches

Chicago Regional Studies: An Interdisciplinary Course.
Ron Markwell and Barbara Vallaly.....1

Teaching Sandburg's Chicago Poems
James Hurt.....33

Approaching Composition Modes through Song: The Lyrics of Chicagoan Steve Goodman
James Nagle.....39

Published bi-monthly October through May. Subscription price $10.00 per year; single copies $3.00. Entered as second-class matter October 29, 1941, at the post office at Urbana, Illinois, under the act of March 3, 1879.

Address business communications to IATE, 100 English Building, 608 South Wright Street, Urbana, Illinois 61801. Address manuscripts and other editorial communications to Dorothy Matthews, Editor, 100 English Building, 608 South Wright Street, Urbana, Illinois 61801. Member of NCTE INformation Agreement.

CS 206 661

Chicago Regional Studies: An Interdisciplinary Course

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EVANSTON TOWNSHIP HIGH SCHOOL

I. PREFACE

BACKGROUND OF THE COURSE — Ron Markwell

Chicago has always fascinated me. When I arrived here more than fifteen years ago, I knew it was a place about which I would want to know more — much more. Aside from the city's dynamic cultural richness and ethnic vitality, I was fascinated by the influence the city had had in so many different areas of our national life. As I continued to read Chicago's history, I became tremendously aware of the significance of this impact. Chicago had produced a new American literature. It had been and was continuing to be the soul of modern architecture. It had redefined the world of business. It had set the pace for social service, radio and television, jazz, the little theater and much more. It had, in fact, been at the forefront of so many aspects of our society, I couldn't understand why so little justice was given to it in our high school curriculum, reputedly one of the most liberal and extensive in the nation. I wanted to share this enthusiasm with students and perhaps teach them something about their own area as well.

When senior electives were implemented at Evanston Township High School in 1970, my opportunity finally came. I wrote a course of study for a nine-week elective called "Literature of Chicago" and began teaching it to a heterogeneous class. I quickly discovered that I had been much too ambitious in determining the amount of work we could cover in nine weeks. In order to provide a suitable frame of reference for teaching a regional literature, I

This article is an outgrowth of a well-received session from the IATE Fall Conference at the Sheraton-Oakbrook. Its presenters were asked to make available through the BULLETIN *the plans and materials for the interdisciplinary course they worked out for Evanston students. I hope that this article captures the essence of their course; considerable editorial work and abridgement was necessary.* — Editor.

discovered that I had to spend a great deal of time with history and geography as well. I assumed that seniors living all of their lives in the Chicago area would know a little about its history and geography. I was wrong. Needless to say, the time I spent teaching just literature was substantially reduced and I was substantially frustrated.

When electives were dropped in the mid-70's, the course became a nine-week unit in a fixed curriculum, which did little to reduce my frustration. During the last few years of this time, economics forced me to make field trips with Barbara Vallaly, a social studies teacher who had been teaching an urban studies unit with an emphasis on Chicago. After several field trips and much discussion on what each of us was doing individually, we decided that combining our efforts and materials (which were considerable by then) made infinite sense. As a result we offered an interdisciplinary pilot course with doubled time and credit called "Regional Studies: Chicago," the course which will be explained in detail within this issue.

BACKGROUND OF THE COURSE — Barbara Vallaly

In 1970 the Social Studies Department at Evanston Township High School had completed its revision of the U.S. History curriculum, changing from a chronological approach to a thematic one. Within this program, I taught U.S. History by emphasizing eight "themes" — including such topics as American government, U.S. foreign policy, and urbanization. This was my first experience teaching urban history as a separate study, or emphasis, in U.S. History.

Although many U.S. History teachers at Evanston had returned to a more chronological and traditional method by 1975, I had then become involved in the U.S. History "Elective Team," a team of four teachers who continued to teach in a thematic way. Within this structure, a teacher taught four "quarter courses" or "themes" of American History, and students were allowed to choose their course each quarter from various offerings. I chose to continue to teach urbanization in the team, expanding the topic by incorporating specific examples from Chicago history.

The focus on Chicago as a case study seemed an appropriate emphasis in the urbanization course primarily for two reasons: 1) Evanston students could relate fairly well to the metropolis at their southern doorstep, and 2) Chicago, with its rich history, proved to be a microcosm of events that occurred throughout the United States.

As part of this quarter course, I usually scheduled several field trips to Chicago: one, for example, to Pullman and Haymarket Square during our study of labor history and one to Hull House and several ethnic neighborhoods during our study of urban immigration. In planning these trips I discovered that Ron Markwell was also involved with a Chicago course, dealing primarily with literature, and he was interested in taking students on field trips into the city. Our joint efforts in organizing trips led, the next year, to our "experiment" in an interdisciplinary approach to the study of Chicago. His enthusiasm for the literature and architecture of Chicago and my interest in Chicago history and politics seemed an appropriate combination.

SCHEDULING TECHNICALITIES

As the new interdisciplinary course took shape, we realized that, because it was a pilot course, we would be unable to list it in the program planning handbook. This meant the course would not be elective. Students would have to be randomly selected from data processing printouts listing those who were taking both U.S. History and English Honors classes (eleventh grade). Because of expediency in scheduling, we had decided to offer the course only to juniors the second semester.

We had informed our director of scheduling that we wanted to be scheduled for four consecutive mods (eighty minutes total), back to back, so that when the second semester came, we would have a block of time set aside for the new course which would meet four mods per day, five days a week.

Each student who successfully completed the course would receive two credits, one in U.S. History and one in English.

II. THE COURSE: CHICAGO REGIONAL STUDIES

COURSE OBJECTIVES

The following is a list of the objectives for the experimental course. They attempt to meet both the English and history requirements at Evanston Township High School. As a result of this course students should be able:

1. to identify and discuss the literary genres as they related to Chicago, e.g., the novel, short story, drama, and poetry,
2. to use more sophisticated research techniques,

3. to recognize and discuss Chicago's significance as a cultural center of the United States as observed through artistic, architectural, political, economic, and social achievements past and present,
4. to illustrate knowledge of Chicago's geography and its importance in the city's development,
5. to describe Chicago's social and ethnic diversity, and discuss how this relates to the city's growth and development,
6. to use and develop communicative skills through a variety of oral and written assignments, and
7. to develop proficiency in the use of independent study skills.

THE COURSE OUTLINE — LISTING OF MATERIALS

Required Readings

Since we wanted to have considerable class discussion and testing, a problem confronting us in attempting to implement a course of this nature was finding books for common readings. The search for materials available in multiple copies was particularly difficult for the first part of the course, which must rely on hard-to-get sources dating back to the early 19th century.

For the history component, we therefore relied for occasional use on the high school text, *Rise of the American Nation* by Todd and Curti, and selected the paperback by Mayer and Wade, *Chicago: Growth of a Metropolis,* to serve as the basis for student outlining assignments.

The English core of common readings was comprised of representative works of literature drawn from the major periods, with all but those from the first units available either in paperback or in multiple copies (some duplicated) in the libraries. Common readings included the following six works: Henry Blake Fuller's *With the Procession* (paperback), a selection from Carl Sandburg's Chicago poems (duplicate copies distributed to students), Upton Sinclair's *The Jungle* (paperback), a novel by Theodore Dreiser (either *The Titan* or *The Financier* — both in our library in multiple copies), a novel by Nelson Algren (paperback), and a book by either Studs Terkel or Mike Royko (available in paperback). Shorter required readings are marked in the following outline with an asterisk. The other sources are suggestions for independent reading.

Part One: Settlers and Pioneers: Early Chicago (1673-1835)

I. Topics Covered in Class (Teaching responsibilities shared)

A. Exploration
   1. French
      a. Jean Nicolet (1634)
      b. Marquette and Joliet
      c. La Salle
   2. American

B. Fort Dearborn (1812)
C. Pottawattomies: Treaty of Greenville (1795)
D. Land Speculation
E. John Kinzie
F. Sauganash
G. DuSable
H. Beaubien

II. Sources for Further Reading

Readings on the history (including literary history):

*Angle, Paul, *The American Reader,* "Marquette and Joliet," p. 42, "Fort Dearborn," p. 172.

Currey, J. Seymour, *The Story of Old Fort Dearborn.*

Cutler, Irving, Chicago: *Metropolis of the Midcontinent,* Chs. 1, 2 (paperback).

Graham, Shirley, *Jean Baptiste Pointe de Sable, Founder of Chicago.*

*Holli, Melvin, *Ethnic Frontier,* "Wild Chicago," by Peterson, pp. 26-71 (paperback).

*Kinzie, Juliette, *Wau-Bun: The Early Day in the Northwest,* Chs. 17, 18, 19, "Fort Dearborn," pp. 144-151, "Massacre at Chicago," pp. 152-173, 175-195.

Kogan, Herman, *Chicago: A Pictorial History,* Ch. 2.

*Mayer and Wade, *Chicago: Growth of a Metropolis,* "Prairie Seaport, 1830-51," pp. 3-18 (paperback).

Pierce, Bessie, *History of Chicago* (Vol. 1), "A Winter in Chicago" (Marquette), "Ft. Dearborn and Chicago," pp. 27-30 (Tipton), "The Pottawattomie Treaty," p. 54 (Latrobe) (paperback).

Quaiffe, Milo, *Checagou* (1673-1835).

Part Two: War, Fire, and Rubble (1835-1871)

I. Topics Covered in Class

A. Growth of Railroads

B. Election of 1860
   1. Lincoln
   2. Douglas
C. Great Fire of 1871
   1. Results
   2. Reconstruction
D. Literature and Art
E. Theater in Chicago
F. Growth of Newspapers
   1. Medill's *Tribune*
   2. Others

II. Sources for Further Reading

Readings on the history (including literary history):

Angle, Paul (ed.), *The Great Chicago Fire.*

Duffey, Bernard, *Chicago Renaissance in American Letters: A Critical History.*

Duncan, Hugh D., *The Rise of Chicago as a Literary Center, 1885-1920* (paperback).

Kogan, Herman, *Chicago: A Pictorial History.*

———, *Great Chicago Fire, Chicago 1871.*

Kramer, Dale, *Chicago Renaissance: The Literary Life in The Midwest.*

Mayer and Wade, *Chicago: Growth of a Metropolis,* Ch. 2, "Railroad Capital, 1851-71" (paperback).

McIlvaine, Mabel, *Reminiscences of Chicago during the Civil War.*

Morgan, A., *My Chicago.*

Pierce, Bessie, *History of Chicago,* "The Great Fire of '71" (Frear).

Readings in the literature:

Cook, F., *Bygone Days in Chicago.*

Roe, E. P., *Barriers Burned Away.*

Part Three: Growth of Chicago's Business Community (1871-1893)

I. Topics Covered in Class

A. Businessmen
   1. P. D. Armour
   2. Gustavus Swift
   3. Cyrus McCormick
   4. Marshall Field
   5. George Pullman
B. Reactions
   1. Journalists
      a. Dunne

b. Ade
c. Field
2. Business Novelists
a. Fuller
b. Herrick
c. Norris
d. Dreiser
e. Anderson
f. Payne
3. Labor Movement
a. McCormick Reaper Strike (1883)
b. Haymarket (1886)
c. Pullman Strike (1895)
d. John Altgeld
e. Eugene Debs

C. World's Columbian Exposition

II. Sources for Further Reading

Readings on the history (including literary history):

Adelman, W., *Haymarket Revisited,* (paperback).

Brommel, B., *Eugene Debs.*

Buder, *Pullman* (paperback).

Burg, David, *The White City* (paperback).

Carradine, *Pullman Strike* (paperback).

Condit, C. *Chicago School of Architecture.*

Duffey, Bernard, *Chicago Renaissance in American Letters: A Critical History.*

Duncan, Hugh, *Rise of Chicago as a Literary Center, 1885-1920* (paperback).

Foner, P., *Haymarket Martyrs* (paperback).

Fowler, *Bertram, Men, Meat, & Miracles.*

Kramer, Dale, *Chicago Renaissance: The Literary Life in the Midwest.*

Leech & Carroll, *Armour & His Times.*

Mayer & Wade, *Chicago: Growth of a Metropolis,* Ch. 3, "The Second City," Ch. 4, "Columbian Exposition."

Poole, Earnest, *Giants Gone.*

Tebbel, John, *The Marshall Fields: A Study in Wealth.*

Wagenknacht, *Chicago,* "Five Great Chicagoans."

Waldrop, Frank, *McCormick of Chicago.*

Weinstein & Wilson, *Freedom & Crisis,* "Strike & Violence in Chicago."

Wendt & Kogan, *Give the Lady What She Wants* (paperback).

Readings in the literature:

Writings on Business

Anderson, Sherwood, *Wendy McPherson's Son* (paperback).

Cohen, Lester, *The Great Bear.*

*Dreiser, T., *The Titan* (autobiographical fiction of Yerkes, the Chicago traction magnate).

Eddy, Arthur, *Ganton & Company.*

Fuller, H. B., *The Cliff Dwellers.*

*———, *With the Procession* (paperback).

Harris, Frank, *The Bomb.*

Herrick, Robert, *Memoirs of an American Citizen* (paperback).

———, *The Web of Life.*

Norris, *The Pit.*

Payne, William Morton, *The Money Captain.*

Writings of Journalists

Ade, George, selections from *Stories of the Streets of the Town,* "Effie Whittlesy," "Willie Curtain — A Man," "Mr. Payson's Satirical Christmas," "The Judge's Son," "Artie," "Doc Decides to Leave the Hotel."

Dunne, Finley P., selection from "Mr. Dooley," "Archey Road," "Shaughnessy," "A Book Review," "The Power of Love," "The Pursuit of Riches."

Field, Eugene, selections from *Sharps & Flats* (collection of his columns from the *Chicago Daily News, 1883-1895*).

Part Four: Social Critics and Reformers (1894-1919)

I. Topics Covered in Class

A. Immigration/Migration
   1. Ethnic Neighborhoods
   2. Black Ghettos
   3. Tenement Living

B. Reformers/Movements
   1. Jane Addams
   2. Upton Sinclair
   3. Eugene Debs
   4. Mary McDowell
   5. Edith Abbott (University of Chicago)
   6. WCTU
   7. Suffrage

C. Chicago Plan of 1909
   1. Daniel Burnham
   2. Wacker Improvements
D. Chicago Race Riots (1919)
   1. Black Migrants
   2. Beach Incident

II. Sources for Further Reading

Readings on the history (including literary history):

Abbott, Edith, *The Tenements of Chicago.*

Addams, Jane, *20 Years at Hull House* (paperback).

Anderson, Margaret, *My Thirty Years' War.*

Burnham, Daniel, *The Chicago Plan of 1909.*

Cuban, L., *The Negro in America,* "Race Riots of 1919" (paperback).

Davis, Allen, *American Heroine.*

Duffey, Bernard, *Chicago Renaissance in American Letters: A Critical History.*

Duncan, Hugh, *Rise of Chicago as a Literary Center, 1885-1920* (paperback).

Kogan, Herman, *Lords of the Levee.*

Kramer, Dale, *Chicago Renaissance: The Literary Life in the Midwest.*

Mayer & Wade, *Chicago: Growth of a Metropolis,* Ch. 3, "The Second City," Ch. 4, "The White City and the Gray" (paperback).

Monroe, Harriet, *A Poet's Life.*

Sandburg, Carl, *Race Riots of 1919.*

Stead, William, *If Christ Came to Chicago.*

Wagenknacht, *Chicago,* "Five Great Chicagoans" (paperback).

Readings in the literature:

Dell, Floyd, *Moon-Calf.*

Farrell, James T., *Studs Lonigan* (Book I), "Fastest Runner on 61st Street" (paperback).

Ferber, Edna, *So Big* (selections set in turn-of-the-century Chicago).

Friedman, I. K., *Poor People.*

———, *The Radical.*

*Sandburg, Carl, *Chicago Poems.*

———, *Cornhuskers* (selections).

———, *Slabs of the Sunburnt West* (selections).

*Sinclair, Upton, *The Jungle* (paperback).

Readings with Women as Protagonists

Cather, Willa, *Lucy Gayheart.*

Dreiser, Theodore, *Sister Carrie* (paperback).

———, *Jenny Gerhardt* (paperback).

Ferber, Edna, *The Girls.*

Garland, Hamlin, *Rose of Dutcher's Cooly.*

Part Five: Prohibition and Depression Chicago (1920-1940)

I. Topics Covered in Class

A. The Capone Era
   1. Bootlegging
   2. Gang Warfare
   3. St. Valentine's Massacre

B. Crime of the Century
   1. Leopold/Loeb
   2. Clarence Darrow

C. Sacco and Vanzetti

D. Mail Order Houses
   1. Sears-Roebuck
   2. Montgomery Ward

E. Beginnings of Democratic Machine (Cermak)

F. Move to the Suburbs (1920's)

G. Century of Progress (1933)

H. Housing Projects
   1. Rosenwald
   2. Jane Addams

II. Sources for Further Reading

Readings on the history (including literary history):

Allswang, John, *A House for All People: Ethnic Politics in Chicago, 1890-1936.*

Bowley, Devereauz, *Poor People.*

Condit, Carl, *Chicago: 1910-1929.*

Duffey, Bernard, *Chicago Renaissance in American Letters: A Critical History.*

Duis, Perry, *Chicago: Creating New Traditions* (paperback)

Duncan, Hugh, *Rise of Chicago as a Literary Center, 1885-1920* (paperback).

Gottfried, Alex, *Boss Cermak of Chicago: A Study in Political Leadership.*

Higdon, Hal, *Crime of the Century.*

Kobler, John, *Capone: The Life & World of.*

Kramer, Dale, *Chicago Renaissance: The Literary Life in the Midwest, 1900-1930.*

Mayer & Wade, *Chicago: Growth of a Metropolis,* Ch. 5, "War & Prosperity" (paperback).

Newell, Barbara, *Chicago and the Labor Movement: Metropolitan Unionism in the 1930's.*

O'Connor, Len, *Clout* (paperback).

Philpott, Thomas, *The Slum and the Ghetto Neighborhood Deterioration and Middle Class Reform, Chicago, 1880-1930.*

*Royko, Mike, *Boss* (paperback).

Wagenknacht, Edward, *Chicago,* Chs. 3-7 (paperback).

Wendt, L., *Big Bill of Chicago.*

Readings in the literature:

*Algren, Nelson, *Man with the Golden Arm* (paperback).

Farrell, James T., *Studs Lonigan* (Book II) (paperback).

Halper, Albert, *The Chute.*

———, *The Foundry.*

Hecht, Ben, *Front Page, Gaily, Gaily.*

———, *1001 Afternoons in Chicago.*

Kantor, McKinley, *Diversey.*

———, *The El Goes South.*

Levin, Meyer, *Compulsion.*

———, *The Old Bunch.*

Wright, Richard, *Native Son* (paperback).

———, *The Outsider* (paperback).

Part Six: Revival and Challenge (1945-present)

I. Topics Covered in Class

A. Migration of Blacks (1950's)
B. Building Boom/Urban Renewal
   1. Greek Town (1960's)
   2. Displacement
   3. Neighborhood Preservation
C. Growth of the Political Machine
   1. Before Daley
   2. Daley Years
   3. Bilandic/Byrne
D. Loyal Opposition
   1. Alinsky
   2. Independents
E. 1968 Democratic Convention
F. Future of the City

II. Sources for Further Reading

Readings on the history (including literary history):

Aschenbrenner, Joyce, *Lifelines: Black Families in Chicago.*

Bowley, Devereaux, *Poor People.*

Brazier, Arthur, *Black Self-Determination: The Story of the Woodlawn Organization.*

Condit, Carl, *Chicago, 1930-1970.*

Gitlin, Todd, *Uptown: Poor Whites in Chicago.*

Johnson, Philip, *Call Me Neighbor, Call Me Friend: The Case History of the Integration of a Neighborhood on Chicago's South Side.*

Kogan, Herman, *Chicago: A Pictorial History.*

Mayer & Wade, *Chicago: Growth of a Metropolis,* Chs. 5 & 6.

National Commission on the Cause and Prevention of Violence, *Rights, in Conflict* (paperback).

O'Connor, Len, *Clout.*

———, *Requiem.*

Plunkitt, G. W., *Tammany Hall* (used for comparative study of Daley Machine) (paperback).

Rakove, Milton, *Don't Make No Waves — Don't Back No Losers.*

Royko, Mike, *Boss* (paperback).

Wagenknacht, E., *Chicago,* Chs. 6 & 7.

Willie, Lois, *Forever Open, Clear & Free.*

Readings in the literature:

*Algren, Nelson, *Chicago: City on the Make* (paperback).

Bellow, Saul, *Adventures of Augie March* (paperback).

———, *Dangling Man* (paperback).

———, *Herzog* (paperback).

———, *Seize the Day* (paperback).

Brashler, William, *City Dogs.*

Brooks, Gwendolyn, *The Beaneaters* (poetry).

———, *Maude Martha* (her only novel).

———, *In the Mecca* (poetry).

Colter, Cyrus, *Beach Umbrella* (short stories) (paperback).

———, *The Hippodrome.*

———, *Rivers of Eros.*

Hansberry, Lorraine, *Raisin in the Sun.*

Howland, Betty, *Blue in Chicago.*

Motley, Willard, *Knock on Any Door.*

———, *Let No Man Write My Epitaph.*

———, *We Fished All Night.*
Petrakis, Harry, *Pericles of 31st Street* (short stories).
———, *Waves of Night* (short stories).
Powers, John, *Do Patent Leather Shoes Really Reflect Up?*
———, *The Last Catholic in America.*
———, *The Unoriginal Sinner and the Ice Cream God.*
*Terkel, Studs, *Division Street: AM* (paperback).
———, *Hard Times* (paperback).
———, *Working* (paperback).

CLASS ACTIVITIES AND ASSIGNMENTS

1. Discussion of Readings in Common

History. In the early part of the course all the students were asked to do several readings in a variety of sources. Class discussion generally followed these assignments. A sampling of the kind of coverage we gave historical readings can be seen in the following questions based on "Marquette and Joliet Visit the Site of Chicago" from Paul Angle's *The American Reader:*

A Sampling of History Discussion Questions

1. How were Marquette and Joliet greeted by the Indians on their journey down the Mississippi River? Explain.
2. Why did Marquette and Joliet decide not to continue to the Gulf of Mexico? Give 3-4 reasons.
3. How did Marquette and Joliet shorten their return journey? Be specific.
4. What was the original name of Lake Michigan?
5. What was Father Marquette's chief interest in this journey?
6. Define (look up in the dictionary and write out) (a) Calumet, (b) Sagamity, (c) sachem, and (d) portage.

Later on in the course, the assignments in common were taken from the history texts. Most of the readings, however, were done independently.

English. Whenever time allowed, students were given the opportunity to exchange views on the readings they did in common. For instance, Upton Sinclair's *The Jungle* was given considerable class time as a good example of a novel of social protest. Another novel of Chicago business, Henry Blake Fuller's *With the Procession,* was also emphasized because of its importance in introducing realism in fiction and a new mindset toward business ethics. Discussion questions on this novel, which served as a vanguard of a host of Chicago business novels, follows:

A Sampling of English Discussion Questions:
(With the Procession)

1. Discuss examples of the existence of the "genteel" tradition in the city and Fuller's attitude toward it.
2. Discuss Fuller's attitude toward city council members and the foreign element with examples from the novel.
3. Discuss the symbolism of the Marshall's "carryall."
4. There is a very obvious contrast between the old and the new in *With the Procession*. Does Fuller seem to prefer one over the other?
5. Are there any examples of Fuller's fear of the effects of modern industrialism upon society in the novel?
6. Fuller describes Chicago of the 1860's as "Arcadia." Why does Fuller seem to sympathize with these people?
7. According to Fuller, is anyone (even Mrs. Bates) able to keep up with the power of the city? Discuss.
8. Discuss possible reasons why *With the Procession* was a best-seller for several weeks after it was published.
9. Judging from what you have read and heard about Chicago at this time, is Truesdale's summary of the city on page 87 appropriate? Why or why not?
10. Does Fuller turn his novel into a bitter diatribe (damning comments) or is his attitude just a bitter criticism of what he thought the city was becoming? How can you tell?
11. What is Fuller's attitude toward Truesdale?
12. What characteristics of urban fiction does Fuller either ignore or choose to omit entirely? Why?
13. Can Fuller's novel be considered social history? Why or why not?
14. Could this novel have its setting in any other city? Why or why not?
15. How can what Fuller had to say about Chicago in the novel be considered an artistic response to the urban experience?
16. Discuss Fuller's attitude toward the businessman by comparing and/or contrasting his treatment of David Marshall and Belden in the novel.
17. What does Ingles represent in the novel? What is Fuller's attitude toward him?
18. What are Tom Bingham's views on architecture in the novel? Are they Fuller's?
19. What is the irony of David Marshall's death and Jane's decision about the will?
20. What is Jane's role in the family? In the novel? Is she an admirable character? A sympathetic character?

2. Writing Requirement — Composition

Since a major object of ours was to develop writing skills, students were required to write six compositions during the quarter. Three were to be based on the literature read and three on the history. Since there were numerous topics in each area, students had considerable freedom in deciding which ones they would do.

History Papers. For essays of an historical nature, students were asked to respond analytically to information they had read and/or discussed in class. For example, when we studied early Chicago, students were asked to describe and give reasons for the Indian/white relationships in Chicago during the 1820's and 1930's.

English Papers. Students were asked to do both imaginative and expository writing. One creative writing assignment, given while the students were reading from the journalists, was to do imitative pieces, attempting to duplicate the style of such writers as Eugene Field, George Ade, and Finley Peter Dunne. Expository writing assignments were devised to provide practice in a variety of types, as can be seen in the following:

A Sampling of Writing Assignments on the Literature

1. Book review:	Write a review analyzing the autobiographical qualities in Theodore Dreiser's *The Titan.*
2. Definition:	Using Henry Blake Fuller's *With the Procession* as the basis, define the portrait novel in terms of this author's treatment of the city.
3. Comparison/ Contrast:	Compare/contrast the treatment of the city in H. B. Fuller's *With the Procession* and Richard Wright's *Native Son.* If you prefer, substitute Saul Bellow's *Dangling Man* for one of the preceding novels.
4. Analysis:	Write a literary analysis of at least three poems by either Carl Sandburg (use *Chicago Poems*) or Gwendolyn Brooks.
5. Report on an Interview:	After reading Terkel's *Division Street: America,* write up an interview you had with someone associated with one of the following in Chicago: literature, art, architecture, music, ethnic communities, politics, etc.

3. Writing Requirement — Quarterly Research Papers

A major emphasis of our course was to encourage students to do independent research. We, therefore, combined our efforts to teach the research paper as *process*. Ten checkpoint deadlines were set up so that each stage of the process could be monitored, and conferences set up as needed. Students were checked for: (1) Statement of Controlling Purpose, (2) Preliminary Outline (with three main topics), (3) Bibliography Cards, (4) Notecards (ten), (5) Final Outline with Topic, (6) Rough Draft, (7) Title Page, (8) Outline Page, (9) Bibliography Page, and (10) Footnote Page. Students had to receive a grade for each step before they were allowed to proceed to the next. All prerequisite stages had to be checked in sequence before the final paper would be accepted. Grades were lowered for missed deadlines. Four grades were given on the final paper to cover (1) procedure, (2) mechanics, (3) content, and (4) form. Evanston Township High School has its own manual of form and style which all students and teachers are expected to use in order to enhance continuity and consistency in writing throughout the school.

Research Paper Topics. Each quarter we distributed two lists of possible topics to students, one containing historical topics and one containing literary topics. Students were allowed to choose from these lists or they could come up with a topic of their own. They were required to complete one literary and one historical research paper during the course. A sampling of the topics suggested follows:

A Sampling of Research Paper Topics on Chicago History

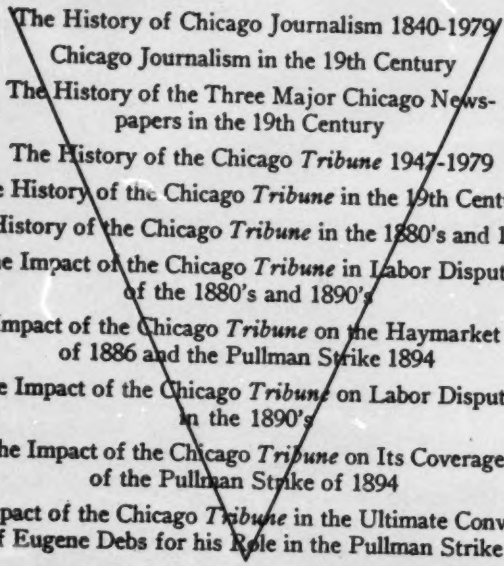
1. Investigate the role of Joseph Medill (founder of the Chicago *Tribune*) in the political, cultural, and journalistic life of Chicago. Comment critically on his contributions.
2. The Columbian Exposition of 1893 has been called "regressive" in its architecture. Comment critically.
3. Discuss the effects of New England (Bostonian) tastes on ONE of the arts in 19th century Chicago.
4. Discuss the cartoons of Chicagoan John McCutcheon of the *Tribune* and their social commentary on both local and national politics.

A Sampling of Research Paper Topics on Literature

1. Examine Edna Ferber's treatment of women alone in the city in either *So Big* or *The Girls*.
2. Examine Meyer Levin's treatment of Jewish ghetto life in *The Old Bunch*.

3. Examine at least three of the major themes Gwendolyn Brooks presents in *A Street in Bronzeville.*
4. Examine Petrakis' treatment of Greek immigrants in either *Pericles on 31st Street* or *The Waves of Night.*

Narrowing the Topic. Time was spent in class on how to narrow a topic. Exercises like the one given below helped students find focus for their research:


The History of Chicago Journalism 1840-1979
Chicago Journalism in the 19th Century
The History of the Three Major Chicago Newspapers in the 19th Century
The History of the Chicago *Tribune* 1947-1979
The History of the Chicago *Tribune* in the 19th Century
The History of the Chicago *Tribune* in the 1880's and 1890's
The Impact of the Chicago *Tribune* in Labor Disputes of the 1880's and 1890's
The Impact of the Chicago *Tribune* on the Haymarket Riot of 1886 and the Pullman Strike 1894
The Impact of the Chicago *Tribune* on Labor Disputes in the 1890's
The Impact of the Chicago *Tribune* on Its Coverage of the Pullman Strike of 1894
The Impact of the Chicago *Tribune* in the Ultimate Conviction of Eugene Debs for his Role in the Pullman Strike

Finding a controlling purpose. Once the topic had been chosen, students were required to make a clear statement of their aim so that their research time would not be wasted. The following list selected from student work should give some idea of what we were after.

A Sampling of Titles with Statements of Controlling Purpose

1. "Who's Boss Around Here?" — to examine Richard J. Daley's political machine using *Boss* by Mike Royko in order to demonstrate Daley's control over the police department and school system.
2. "A Footpath Through History" — to examine the evolution of Green Bay Road in order to illustrate its natural and organic development.

3. "The Search" — to examine the experience of Jane Addams and the social conditions in Chicago in the 1880's in *Twenty Years at Hull House* in order to determine her motivations to create Hull House.
4. "A History of Stone and Kimball" — to discuss the publishing team of Stone and Kimball in order to discover why they were so close to making Chicago a publishing center.
5. "Religious Persuasion and Inference" — to compare and contrast J. T. Farrell's *Young Lonigan* with Powers' *Do Patent Leather Shoes Really Reflect Up?* in order to determine the effect of the Roman Catholic Church on the lives of the characters.

Locating Research Materials. Research materials were not a problem. In addition to the extensive Chicago collection in our own school reference centers, students could turn to the resources of the Evanston Public Library, the neighboring libraries (through which the school has reciprocal exchange privileges), the library of the Chicago Historical Society, and with special permission, the Newberry Library. If students had exhausted these resources, THEN they were given a loan from the private 500-volume collection of their English teacher. Students also had access to an extensive open file of Chicago topics, to which we have added over the years. The class file now contains over 400 separate folders, arranged alphabetically, with materials collected from a variety of newspapers, magazines, and pamphlets.

Sharing the Research. At the end of the quarter, students were asked to share their research with the rest of the class by making a three-to-five minute oral presentation. After stating their controlling purpose and citing the sources used, students then presented their findings. The round of oral presentations made it possible for everyone to benefit to some degree from the research of others. The best work was submitted to the Chicago Metro History Fair, a competitive event open to high school students in Cook and DuPage counties.

4. Weekly Research

Students were required each week to select one item from a rather extensive list on which to do what we call "mini-research." We provided them with the names of persons, places and things related to Chicago and they were asked to choose an item to identify. Notes were taken on one side of a 3 x 5 card including a brief identification and a citation of the sources of the information, given in proper bibliographical form. People on the list were drawn from the fields of architecture, art, education, music, jour-

nalism, the professions, business, politics, the entertainment media, religion, and current events. We also included a listing called "Chicago Personality Potpourri," a miscellany of the names of memorable people. We would be glad to send the complete list upon request. Below are the names of the "literati," along with a sampling of the places and things we suggested for subjects of the weekly research assignment.

Adams, Frederick Upham
Algren, Nelson
Anderson, Margaret
Anderson, Sherwood
Angle, Paul
Asbury, Herbert
Avery, Delos
Barnes, Margaret Ayer
Baum, Frank L.
Brooks, Gwendolyn
Browne, Charles Francis
Browne, Francis Fisher
Burnett, Frances Hodgson
Burnham, Clara Louise
Burroughs, Edgar Rice
Carman, Bliss
Carnevali, Emanual
Carruth, Hayden
Cather, Willa
Chatfield-Taylor, H. C.
Condit, Carl
Conkling, Grace Hazard
Covici, Pat
Cowley, Malcolm
Crane, Hart
Davidson, John
Dos Passos, John
Dreiser, Theodore
Dubkin, Leonard
Dusley, Helen
Dunbar, Olivia
Fairbank, Janet Ayer
Farrell, James T.
Fearing, Kenneth
Ferber, Edna
Ficke, Arthur Davison
Foster, George Burnham
Fuller, Henry B.
Fullerton, Hugh
Garland, Hamlin
Gissing, George
Graves, Robert
Halper, Albert
Harris, Frank
Hawthorn, Julian
Hays, H. R.
Hecht, Ben
Hemingway, Ernest
Herrick, Robert
Hoyt, Helen
James, Henry
Kimbrough, Emily
King, Ben
Kinzie, Juliette (Mrs. John)
Kirkland, Caroline
Kirkland, Joseph
Klein, A. M.
Kogan, Herman
Kreymbourg, Alfred
Lamb, Martha
Lardner, Ring
Lee, Agness
Levin, Meyer
Lewis, Alfred Henry
Lewis, William
Lindsay, Vachel
London, Jack
Lovett, Robert Morss
MacLeish, Archibald
McArthur, Charles
McCutcheon, George Barr
Masters, Edgar Lee

Meeker, Arthur
Mencken, H. L.
Merwin, Samuel
Millay, Edna St. Vincent
Monroe, Harriett
Moody, William Vaughn
Moore, Merrill
Morris, Ira
Morrison, Arthur
Motley, Willard
Nims, John Frederick
Norris, Frank
North, Sterling
Payne, Will
Potter, Margaret Horton
Pound, Ezra
Prokosch, Frederick
Reed, John
Riggs, Lynn
Robinson, E. A.
Rodker, John
Russell, Ruth
Sandburg, Carl
Scollard, Clinton
Seymour, Ralph Fletcher
Shapiro, Karl
Sinclair, Upton
Smith, William Jay
Stevens, James
Stead, W. T.
Stong, Phil
Suckow, Ruth
Tagore, Rabindranath
Tarkington, Booth
Teasdale, Sara
Terkel, Studs
Tietjens, Eunice
Ward, Mary Jane
Warren, Robert Penn
Washburn, Charles
Webster, Henry Kitchell
Wendt, Lloyd
Westcott, Glenway
Williams, William Carlos
Winters, Yvor
Woodbury, G. E.
Wyatt, Edith
Wylie, Elinor
Wynne, Madeline Yale
Zara, Louis

Places and Things

Academy of Design
American Temperance House
Armour & Co.
Aragon Ballroom
Art Institute
Bahai Temple
Biggs
Blackhawk Restaurant
Blackstone Hotel
Carson, Pirie, & Scott
Century of Progress Exposition
Chicago American
Chicago Civic Opera Co.
Chicago Daily News
Chicago Fire
Chicago Public Library
Chicago Sun-Times
Chicago Tribune
Civic Opera House
Commonwealth Edison
Cook County Hospital
The Dial
Drake Hotel
Evening Post
Fort Dearborn
Fort Sheridan
Gold Coast I & II
Grant Park Concerts
Great Lakes Naval Training Station
Haymarket Riot
Herald-Examiner
Hull House

Illinois Central Railroad
Illinois Institute of Technology
Illinois and Michigan Canal
Jazz Limited
Leiter & Fields Department Store
The Little Review
Marina City
Merchandise Mart
McClurgs'
McCormick Hall
McVickers Theater
Marshall Field & Co.
Morning News
Museum of Contemporary Art
Museum of Science and Industry
Newberry Library
Northwestern University
Orchestra Hall
Palmer House
Prairie Farmer
Pump Room
Race Riots of 1919
Ravinia Opera
Roosevelt College
Rush Medical College
Sears and Roebuck
Sherman House
Stockyards
Studebaker Theater
Tribune Tower
University of Chicago
WCTU
Wacker Drive
Montgomery Wards
WGN Symphony Orchestra
Wrigley Building

Although we did not always take time to share all this information in class, the weekly exercise in library work kept their research technique sharply honed throughout the semester.

5. Oral Presentations

Student "Teaching" with Aid of Overhead. Since another objective of our course was to help students develop communication skills, we encouraged them to make oral presentations periodically on subjects both literary and historical. During the first part of the course, students were required to give one lecture to the class on Chicago's literary development based on Hugh Duncan's *The Rise of Chicago as a Literary Center, 1885-1920.* After having outlined the assigned chapter and transferring it to a transparency, students used the overhead projector to "teach" the rest of the class. A sample outline of one student's lecture follows:

Chicago's Literary Reputation

I. Chicago's reputation as a litertry center
   A. Pronouncements of H. L. Mencken
      1. *Sunday Tribune,* October 28, 1917
      2. *London Nation,* April 17, 1920
   B. Beaux Arts atmosphere of the World's Fair
   C. Joseph Kirkland
      1. *Zury: The Meanest Man in Spring County,* 1887
      2. *The McVeys,* 1888
      3. *The Captain of Company K,* 1890

D. Hamlin Garland
   1. Return to West in 1893
   2. Belief in Chicago as "2nd Boston"
   3. *Crumbling Idols*, 1894
E. William Dean Howells in *North American Review*, 1903

II. The literary center as a focus of culture
   A. Symbols necessary for writers to exist
      1. Myths, legends, heroes, utopias, ideologies
      2. Dreiser's Cowperwood
   B. Burkhardt's *Force and Freedom: Reflections on History*, 1943
      1. State
      2. Religion
      3. Culture
   C. Forum necessary to writer
   D. Chicago's development of own tradition
   E. Literary function different from simple distribution or duction of literary works.
      1. No simple depiction of "Chicago business man"
      2. Two polar types of literary institutions
         a. Studio
         b. Newspaper

III. Literature and Society
   A. Sociological judgments
   B. Art and human relations
   C. Relations between artists and authority
      1. Chicago newspapermen
      2. "Chicago school" of writing
   D. Integration of "fragmented perspectives"
   E. Role of critic

IV. Literature as source of social symbols

Although this was a difficult assignment, once students had struggled with the material, they not only had a better frame of reference for subsequent lectures but they also had a clearer concept of the role of literature as it related to Chicago at large. Students were eventually tested on the information given in these student lectures.

Book Reports. The other major literary presentation completed during the second half of the course was a critical review of a work of fiction. We assigned students to a particular decade of the 20th century from which they were to select a book to review. Our bibliography for this assignment is given as Appendix A.

Historical Simulations. Presentations in Chicago history were more varied in that some were part of historical "simulations." For example, during our study of the Pre-Civil War era, we had students focus on the presidential election of 1860. Three or four students researched the positions of Lincoln and Douglas on various issues, and then debated their findings in class. The rest of the students, assuming roles of Chicago citizens, then "voted" on these candidates. The student guide for this assignment is given as Appendix B.

Pre-Field-Trip Presentations. Later in the course, students were asked to do independent readings and research in connection with a history unit on "Migrants to the City." Their reading was chiefly drawn from Cutler's *Chicago* and was supplemented by Holli's *The Ethnic Frontier*, Mayer and Wade's *Chicago: Growth of a Metropolis*, Pierce's *History of Chicago*, Volume 3, and a publication of the city of Chicago called *Historic City: The Settlement of Chicago*. Working from class handouts and the *Reader's Guide to Periodical Literature*, students learned what they could of a particular ethnic group of Chicago. The following guidelines were provided:

Guidelines for Study of an Ethnic Group

1. When, where, and under what circumstances, did this ethnic or racial group settle in Chicago? Be specific.
2. What hardships, or difficulties, did the group face in Chicago? Why? Do you think these difficulties were unique to this group? Why or why not?
3. Give some unique characteristics of this ethnic group's neighborhood. (For example, describe housing, customs, holidays, food, etc.) What "native" customs were evidently brought to Chicago?
4. In what specific areas did this particular group excel? How can this be explained? How did the group move into the "mainstream" of American life or have they?
5. What contributions, if any, have people from this group made to Chicago? Give specific examples.
6. What is the status of this ethnic neighborhood today? What demands, if any, are they making on city government? How "healthy" is this neighborhood today?

When the class visited Chicago's ethnic neighborhoods and Hull House later in the semester, they had an excellent background.

Role-Playing. Finally the class was involved in a simulation of the Pullman Strike of 1894. Some students played the role of board

members for Pullman's company; other students assumed the roles of workers. The objective of the simulation was to have labor and management reach some agreement in a time of economic crisis. After the simulation we discussed the reasons behind their decision to compromise or to "strike" and related it to actual events at Pullman in 1894. The role-playing exercise led up to another field trip to the town of Pullman and the Haymarket Square, places significant in labor history.

6. Supplementary Reading of Chicago Newspapers

Since our students were living in the Chicago Metropolitan area, we felt perfectly justified in asking them to read a Chicago daily paper on a regular basis. We instituted what their English teacher dubbed "A Chicago Tidbit." Each day we considered it fair game to ask any student to relate to the class an event that had taken place that day in and around Chicago. Sports events were excluded. As the year progressed, more and more of these events could be related to things studied in class, and students often volunteered their "tidbit" without being asked.

7. Quarter Project

Each student was required to select a special on-going project each quarter. Students could keep the same project for the entire semester, but we had to be notified of this intention prior to the new quarter. Some suggested projects included:

1. Preparing a slide or photo presentation on some aspect of Chicago
2. Making an original film on some aspect of the city
3. Contributing to the class open file from articles gleaned from the *Reader's Guide to Periodical Literature*
4. Creating a cross-reference index for the class open file on Chicago and thereby providing broader options for research
5. Updating the open file with daily clippings from Chicago newspapers and magazines
6. Finding out-of-print books on Chicago in used book shops (Any "find" not listed in the Markwell private collection was often purchased by the English teacher)
7. Collecting back issues of such periodicals as *Chicago Guide, Prairie School Review,* and *Chicago History Magazine*
8. Indexing the holdings of the above periodicals for the Reference Center
9. Maintaining a Chicago bulletin board of current interest items

10. Installing a display on a Chicago theme in one of the many display cases around the school
11. Originating a project idea not suggested above (that can gain teacher approval)

8. Bonus In-Class Activities

Not all activities in class were based on required reading and writing assignments. Occasionally we brought in persons to speak on a specific aspect of Chicago history or literature. For example, a docent for the Chicago Architecture Foundation spoke to us on Chicago's Columbian Exposition and the architecture of Chicago. Another time a professor from a local college showed slides on Eugene Debs and lectured on his role in the Pullman Strike. When we read a selection from Meyer Levin's *The Old Bunch*, an Evanston Township High School English teacher who had lived in Albany Park as a boy spoke to us on Chicago's Jewish ghetto.

Another bonus activity was the viewing of selections from the excellent audio-visual materials available on Chicago. Although Evanston Township High School owns the filmstrip series on Chicago history, as well as several related movies, we often went to outside sources for our films. A listing of the A-V materials we have found most useful will be available upon request.

9. Outside Activities

Field Trips and Walking Tours. Any teacher who claims to teach a "regional studies" course cannot, in our view, be very effective without taking students out into the "region" which is being studied. In addition to being the initial impetus for our joint teaching of this course, field trips and walking tours subsequently became a significant aspect of our program.

As previously mentioned, a culmination of our study of the history and literature of Chicago's labor problems was a tour of the Pullman and Haymarket area by bus and on foot. Our study of Chicago's ethnic diversity resulted in a tour of the Chicago Historical Society and Hull House, which has an excellent slide lecture on the ethnic makeup of the surrounding area at the turn of the century. On another day we toured various ethnic museums in Chicago: Balsekas Museum of Lithuanian Culture, DuSable Museum of Afro-American Culture, and the Polish Museum.

Chicago's pre-eminence in world architecture necessitated several walking tours so that students could view buildings firsthand. Their English teacher's being a docent (guide and lecturer) for the Chicago Architecture Foundation worked to our advantage for these tours. Walking tours of the Loop, Wacker Drive (The River Walk), and North Michigan Avenue were some that were

offered. As our final foray into our area of study, we involved the students in an all-day bus tour of some of the lesser-known and out-of-the-way, yet significant, areas of the city which had not been covered in any of the other field trips. An itinerary for these tours is available upon request.

Learning Opportunities Outside of School. During the years that we have either been working on, or teaching, Chicago Regional Studies, we have participated in several local conferences and/or workshops. The University of Illinois at Chicago Circle annually offers a conference on the "City in History." We have found these conferences to be extremely informative and useful. Lectures have included topics on Richard J. Daley, Graceland Cemetery, and the urban architecture of Holabird and Roche.

For the past two years we have made a deliberate effort to encourage our students to enter the Chicago Metro History Fair. Accompanying our students to the regional and final competitions has always been rewarding as well as exciting. Finals are held each spring at the Chicago Cultural Center.

Occasionally, we recommended or required our students to attend an evening lecture or watch an evening television show. For example, when *Studs Lonigan* was serialized on television, we discussed the program in class, using study guides which we had prepared ourselves. When Gwendolyn Brooks was reading her poetry at Northwestern University, we encouraged students to attend.

Although planning these outside activities sometimes became quite time consuming and often resulted in untangling administrative "red tape," we discovered that the effort always paid off. It is these experiences that are often remembered years later.

10. Testing

Of course, we used tests and quizzes in addition to the many reading and writing assignments in order to evaluate students. We usually had a multiple choice test at the end of a unit, and quizzes were given periodically over particular readings or activities. The final exam consisted of a fairly long objective section, consisting of 40 or 50 multiple choice and true-false items and an essay section covering both literary and historical material.

III. CONCLUSION

AN ASSESSMENT OF THE STRENGTHS AND WEAKNESSES OF THE COURSE

Some of the strengths of the interdisciplinary approach to regional studies were having the chance to work with another teacher

in planning and implementing the course, observing different teaching methods and styles, developing a dual rapport with the students as we worked with them jointly, and reinforcing each other's requirements and expectations. In addition to these, and certainly one of the most important aspects of this approach, was being a part of "consciousness raising" — of witnessing the students' increased awareness and appreciation of the impact that Chicago has had on American history and culture. Although at the beginning of the course students had some doubt about the value of studying Chicago, a place they had always taken for granted because they never understood it, towards the end of the course they began to respond quite favorably and with a new-found interest in the city and its history.

Aside from the usual problems and minor irritations that any teacher experiences, one of our most persistent problems was the fact that we were working with students who did not elect to take the course. Therefore, some students were reluctant to accept rigorous discipline and intensive work that we and the course demanded. We would, therefore, recommend that anyone attempting to teach a similar course make it an elective. Another difficulty, not specifically with the course but for us personally, was the decreased amount of time available for teacher planning. Because we decided that it was essential for both teachers to be in the classroom at the same time, we had to give up our planning period. In fact, it was as though we were teaching an extra class.

What we have attempted to do in this issue of the *Illinois English Bulletin* is to report not only what two teachers at one school have done with a regional studies approach but also to suggest some guidelines and materials for developing your own approach to this worthwhile and intriguing subject. Certainly a more immediate result of our efforts might be for those of you who are interested in our ideas, to share this issue with a colleague in another discipline with whom you are reasonably compatible (preferably in social studies but not necessarily) and, using your own locale or section of the state, implement your own regional course. May we suggest that you send for a copy of the map "Illinois Authors," an IATE publication, which locates all the significant writers in our state by birthplace, and with a copy of this *Bulletin* as your guide, chart your own course in regional studies!

APPENDIX A

20TH CENTURY CHICAGO WRITERS — FICTION

1898-1910

Darrow, Clarence — *An Eye For An Eye*, 1904
Dreiser, Theodore — *Sister Carrie*, 1900
Eddy, Jerome — *Ganton & Company*, 1908
Friedman, I. K. — *Poor People*, 1900
The Radical, 1907
Garland, Hamlin — *Rose of Dutcher's Coolly*, 1899
Harris, Frank — *The Bomb*, 1909
Herrick, Robert — *The Gospel of Freedom*, 1898
The Web of Life, 1900
Memoirs of an American Citizen, 1905
The Common Lot, 1909
Linn, James Weber — *The Second Generation*, 1902
Norris, Frank — *The Pit*, 1902
Sinclair, Upton — *The Jungle*, 1905

1911-1920

Anderson, Sherwood — *Windy McPherson's Son*, 1916
Winesburg, Ohio, 1919
Dell, Floyd — *Moon Calf*, 1920
Dreiser, Theodore — *Jennie Gerhardt*, 1911
The Financier, 1912
The Titan, 1914
Herrick, Robert — *One Woman's Life*, 1913
Masters, Edgar Lee — *Spoon River Anthology*, 1915 (poetry)
Peattie, Elia — *The Precipice*, 1914

1921-1930

Barnes, Margaret Ayer — *Years of Grace*, 1930
Dell, Floyd — *The Briary Bush*, 1921
Fairbank, Janet Ayer — *The Smiths*, 1925
Ferber, Edna — *So Big*, 1924
The Girls, 1921
Hecht, Ben — *The Front Page*, 1921 (drama written with Charles MacArthur)
Erik Dorn, 1921
1001 Afternoons in Chicago, 1922 (collection of pieces from his column)
Herrick, Robert — *Waste*, 1924
Chimes, 1926
Hudson, John — *Nowhere Else in the World*, 1923

Kantor, McKinley — *Diversey*, 1928
Masters, Edgar Lee — *Children of the Market Place*, 1922
Street, Ada and Julian — *The Tides*, 1926

1931-1940

Barnes, Margaret Ayer — *Within This Present*, 1933
Wisdom's Gate, 1938
Cather, Willa — *Lucy Gayheart*, 1935
Farrell, James T. — *Young Lonigan*, 1932
Gashouse McGinty, 1933
The Young Manhood of Studs Lonigan, 1934
Judgment Day, 1935
A World I Never Made, 1936
Halper, Albert — *Union Square*, 1933
On the Shore, 1934
The Chute, 1937
The Foundry, 1934
Kantor, McKinley — *The El Goes South*, 1930
Levin, Meyer — *The Old Bunch*, 1937
Linn, James Weber — *This Was the Life*, 1936
Winds Over the Campus, 1936
Strobel, Marion — *Saturday Afternoon*, 1930
Woman of Fashion, 1931
Silvia's in Town, 1933
Fellow Mortals, 1935

1941-1950

Algren, Nelson — *Never Come Morning*, 1941
Man With the Golden Arm, 1950
Bellow, Saul — *Dangling Man*, 1944
Brooks, Gwendolyn — *A Street in Bronzeville*, 1945 (poetry)
Farrell, James T. — *Ellen Rogers*, 1941
My Days of Anger, 1943
Halper, Albert — *Sons of the Father*, 1940
Levin, Meyer — *Citizens*, 1940
Motley, Willard — *Knock on Any Door*, 1947
Wright, Richard — *Native Son*, 1940

1951-1960

Algren, Nelson — *Chicago, City on the Make*, 1951
Bellow, Saul — *Augie March*, 1953
Brooks, Gwendolyn — *Maude Martha*, 1955 (her only novel)
Farrell, James T. — *The Face of Time*, 1953
Hansberry, Lorraine — *Raisin in the Sun*, 1959 (drama)
Morris, Ira — *The Chicago Story*, 1952
Motley, Willard — *We Fished All Night*, 1951
Let No Man Write My Epitaph, 1958

Wright, Richard — *Savage Holiday*, 1954
The Outsider, 1955

1961-1970

Brooks, Gwendolyn — *The Beaneaters*, 1960 (poetry)
In the Mecca, 1968 (poetry)
Carter, John — *Full Fathom Five*, 1965
Crump, Paul — *Burn, Killer, Burn*, 1962
Donohue, H. E. F. — *The Higher Animals*, 1965
Hecht, Ben — *Gaily, Gaily*, 1963
Norris, Hoke — *It's Not Far, But I Don't Know the Way*, 1969
Petrakis, Harry M. — *Pericles on 31st St.* (60's) (short stories)
The Waves of Night, 1969 (short stories)
St. John, Adela, *Tell No Man*, 1966

1971-1979

Ardizzone, Tony — *In the Name of the Father*, 1978
Bellow, Saul — *Humboldt's Gift*, 1973
Brashler, William — *City Dogs*, 1976
Colter, Cyrus — *The Beach Umbrella*, 1970 (short stories)
Rivers of Eros, 1972
The Hippodrome, 1973
Howland, Betty — *Blue in Chicago*, 1978
Mamet, David — *Sexual Perversity in Chicago* (70's drama)
Other Plays written in this decade
Nelson, Shirley — *The Last Year of the War*, 1973
Petrakis, Harry M. — *Stelmark*, 1970 (short stories)
Powers, John — *The Last Catholic in America*, 1973
Do Patent Leather Shoes Really Reflect Up?, 1975
The Unoriginal Sinner and the Ice Cream God, 1977
Smith, Mark — *The Death of the Detective*, 1972
Wright, Richard — *American Hunger*, 1977 (published posthumously)

APPENDIX B

ASSIGNMENTS FOR ELECTION OF 1860

I. Those people who are on the Lincoln/Douglas/Breckinridge/Bell campaign committee should do the following:

A. *Prepare a party platform.* This should state the candidate's major views on the issues listed below. The platform should be typed and dittoed to be distributed to the class on the day of your presentation. The issues to include:

1. Slavery in the *territories*
   a. Fugitive Slave Law (Compromise of 1850 clause)
   b. Kansas Nebraska Act — idea of "popular sovereignty"
   c. "free soil" in territories
   d. Dred Scott decision
2. Slavery in the Southern States
3. Protective tariff
4. Internal Improvements
5. Immigration and policies towards immigrants
6. Western land for settlers

B. *Prepare a class campaign.* Present speeches and/or skits to the class. Even though great and serious issues were at stake in this election, campaigns followed patterns set in earlier Presidential elections. Some suggestions:
   1. Signs and buttons
   2. Ballads, songs, shows
   3. Slogans, jokes
   4. Torchlight parades (not recommended for class)
   5. Serious argument and oratory

II. *All* students will submit an essay in which they explain which candidate they would vote for and *why*. In order to write a good paper, take into consideration the following:
   A. Your role. Examine your role carefully and try to determine how that person would view the issues of the day.
   B. The platforms of the candidates. Which candidate's stand on the issues most closely represent his own views of the issues?
   C. The candidate's background and personality. Which type of person would be most appealing to the person you represent?

III. The following list gives suggestions for roles for the 1860 election. By 1860, Chicago was the ninth largest city in the land, with a population of 110,000. It was rapidly becoming an inland metropolis of economic and political stature. Although a 'northern' city, Chicago was a city of many different types of people, representing many different nationalities, religions, and political viewpoints. Try to find out as much as you can concerning your role, and Chicago at this time, to help you make your decision when you vote.
   1. Joseph Medill, editor of the Chicago *Tribune*
   2. Member of Ellsworth's Zouaves, a Chicago drill team

3. Captain of the passenger steamer *Lady Elgin*
4. Vice President of the Illinois Central Railroad
5. Bartender in the Bull's Head Tavern across from the stockyards
6. Reporter for the Chicago *Tribune* who covered the Lincoln-Douglas debates throughout Illinois in 1858
7. George Schneider, editor of the German newspaper *Staats-Zeitung*
8. Republican Mayor "Long John" Wentworth
9. Manager of a large grain elevator on the Chicago River, shipping tons of grain by ship and rail to eastern cities
10. Member of a German *Turnverein* marching club and band
11. Salesman in the carpeting department of Potter Palmer's dry goods store
12. Worker for the George Pullman company; helped lift many Chicago buildings out of the mud (arrived from Tennessee in 1852)
13. Irish immigrant working in a meat-packing plant
14. Waiter in the 1st-class Tremont Hotel
15. Mechanic working for the McCormick Reaper Plant
16. Swedish immigrant passing through Chicago on his way to land in the western territory; presently working for the Illinois Central RR
17. Manager of the Sherman Hotel; originally from New Orleans
18. Man from southern Illinois, working at the canal pumping station
19. Telegraph operator, with hopes for a farm in Nebraska
20. Worker for the Burlington RR; originally from Kentucky
21. Riverboat operator on the Illinois-Mississippi Line
22. Irish Catholic priest, with a parish in Bridgeport

IV. The following books provide the information you will need:

1. Bailey, T. *American Spirit*, pp. 394-415
2. Cox, D. *Change and Progress*, 1830-1900, Problem 8
3. Feder, B. "What Were the Causes of the Civil War," *Viewpoints USA*, pp. 132-137
4. Meyers, et al. *Sources of the American Republic*, pp. 394-400
5. Fine and Brown, *The American Past*, pp. 531-571
6. Leopold and Link. *Problems in American History*, vol. 1, Problem 9
7. Bedford, *The Union Divides*, pp. 57-64
8. Hofstadter, R. *The American Political Tradition*. Chpt. 5 (Lincoln)

Teaching Sandburg's *Chicago Poems*

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In my course on "The Literature of Illinois," when we get around to Carl Sandburg's *Chicago Poems*, I usually ask the class how many of them have read "Chicago." Sometimes every hand goes up. And no wonder. "Chicago" surely must be one of the most anthologized American poems, cropping up in texts aimed at every level from the sixth grade on. What can make yet another classroom reading of such a dog-eared text worth doing, especially since "Chicago" does not seem to be the kind of poem that yields up new riches on repeated divings into its depths? It doesn't seem to have any depths, but to exist only on the surface, in that one big personification of the city as a prize-fighter, laughing "the stormy, husky, brawling laughter of Youth."

Why even try? My interest in teaching "Chicago" is primarily in its content. I teach "Chicago" and the *Chicago Poems* in a series of Chicago texts — *Twenty Years at Hull-House*, *The Pit*, *Sister Carrie*, *The Jungle*, *Studs Lonigan*, "The Man Who Lived Underground" — and the question my class and I come back to again and again is "What does Chicago mean?" Chicago has held a special place in the American imagination for at least a century, and in the European imagination as well. Chicago is America at its most extreme: the fastest-growing, the most violent, the wealthiest, the poorest, the most mixed ethnically. (When Brecht, for example, wanted to put America on the stage, it was to a hallucinatory, expressionistic Chicago of his own imaginings he turned, in *In the Jungle of Cities* and *St. Joan of the Stockyards*.) To Jane Addams, Frank Norris, Theodore Dreiser and the other Chicago writers of the turn of the century, especially, the existence of Chicago seemed to call into question the American dream itself. How could these slums, this yawning gulf between rich and poor, this racism and class conflict, this vulgar display of great wealth — how could all this be reconciled with the Founders' dream of "liberty and justice for all"?

"Chicago" and the poems that follow it in the *Chicago Poems* raise this question as vividly as it has ever been raised. And not just in flat, declaratory terms, but in a restless, inquiring, even agonized way.

But I have another goal in teaching "Chicago" as well. I like to think that in teaching a particular text, I am also teaching students something about how to read, and especially how to read dramatically. Many of my students seem to regard poetry as statement, usually decorated statement (dripping metaphors, similes, alliteration, and other "devices") and probably difficult statement (full of "levels" of "deep meaning"). They have trouble seeing the most basic thing about a poem, that it is essentially the voice of a person talking to another person, and so many poems never live for them, never lift themselves off the page and get up and walk around.

I have an almost superstitious belief in the importance of the first question I ask when I begin teaching a text. And for me, the right first question in teaching "Chicago" is "Who is the speaker of this poem?" (Or, depending on how well we know each other and how far along we are in the course, I say, "Who is the narrative voice?" or "What is the dramatic situation?")

This question immediately calls into question all of our easy first assumptions about the poem. The unwary in the class will immediately say, "It's Sandburg, and he's speaking to Chicago. Doesn't he say, 'They tell me *you* are wicked . . .'?" Leaving aside the question of "Who is Sandburg?" (where? when? why? how old? in what state of mind? and so forth), this "right" answer raises the problem of how you talk to Chicago — all of it, presumably, at the same time.

One solution, an attractive one for me, is that the speaker is not talking "to Chicago" at all. The direct address is just a convention, and he is really talking to himself, wrestling with himself, trying to come to terms with the problem of how one can understand this frightening city. The speaker in "Chicago" is not a man with his mind made up; his mind is in motion, searching, inquiring, trying to resolve the question of how he can resolve his conflicting attitudes toward his city. (The speakers in Sandburg's later poems are sometimes not so open-minded; often they are dogmatists, delivering folksy but oracular pronouncements, and, to my mind, these poems are correspondingly less effective.)

The speaker in "Chicago" begins with a series of tentative epithets for his city — "Hog Butcher for the World,/Tool Maker, Stacker of Wheat,/Player with Railroads and the Nation's Freight Handler" — shockingly "anti-poetic" in 1914, but generally laudatory. And then, with the formal shift in line 6 from short phrases to long, balanced sentences, it is as if the speaker's doubts and reservations break in to interrupt this too-easy praise. Chicago may be "stormy, husky, and brawling," but it is also "wicked,"

and "crooked," and "brutal." The speaker has seen the "painted women under the gas lamps luring the farm boys," and the unpunished gunmen, and the hungry women and children.

With line 9, near the midpoint of the poem, the speaker begins to work out a solution to this conflict, a way of dealing with his ambivalence without denying it or explaining it away. Chicago's saving virtue is energy and vitality, expressed in the gradually emerging figure of the young fighter, who is "coarse," "fierce as a dog" and "cunning as a savage," but who sings, "proud to be alive and coarse and strong and cunning."

The figure of the young man is formed slowly, his gradual construction tracing out the speaker's gradual resolution of his conflict. At first it is the city itself which has a "lifted head" (l. 10), then it becomes more specific, "a tall bold slugger" (l. 11), then a "savage pitted against the wilderness" (l. 12), and finally a young man laughing, "an ignorant fighter . . . who has never lost a battle" (l. 20).

The poem comes full circle as the speaker returns to the opening "Hog Butcher, Tool Maker, Stacker of Wheat," etc. but now the praise has been earned. The shadows have been faced and acknowledged and they remain, in the ignorance, coarseness, and over-confidence of this fighter. But these are the faults of youth, unaware in his laughter of "the terrible burden of destiny" and worthy, in his vitality and joy, of at least a suspended judgment of his faults.

Not a very unconventional reading of the poem, but one the class can "earn" (as the speaker "earns" his right to praise the city) by looking closely at the emotional progress of the speaker through the poem.

Time for the Second Question. (A lot of smaller questions have intervened meanwhile, obviously.) "What sort of a hero is this fighter/city?" And here I take advantage of the teacher's prerogative of doing most of the talking for a while. I talk about Sandburg's lifelong poetic and personal quest for an American hero. I tell them about Sandburg's story of his early life in *Always the Young Strangers* (Harcourt, Brace, 1953) and his account of his infatuation with a series of American heroes, from the famous people on cigarette cards to such political heroes as John Peter Altgeld and William Jennings Bryan. I tell them, too, about his growing preoccupation with, on the one hand, the idea of a collective American hero, the People, embodying all the strengths of the unsung, unknown people of America, and with, on the other, the figure of Lincoln, to whose biography he was to devote so many years of his life. And I try to explain how these two conceptions

of the hero were combined in his interpretation of Lincoln as a people's hero, rising almost mystically out of the Illinois soil and carrying with him into his public life the strength of the common people.

The "ignorant fighter" of "Chicago" is a version of Sandburg's collective hero, the People, and placing the figure in a context of literary heroes offers an opportunity for the class to compare and discuss various literary heroes of Illinois — Lindsay's Lincoln, Masters' Lucinda Matlock, Farrell's Studs Lonigan, Bellow's Augie March. Such figures provide ready illustrations of the possible range of heroes and their relations to their culture, from idealized models of a culture's values to realistic embodiments of a culture's conflicts and tensions.

Now for the Third Question: "Does the speaker in 'Chicago,' in personifying the city, reveal anything about himself as well, his values, his conflicts, and his perception of himself?" I try to point out, without disrespect, that Sandburg is something of a hog-butcher of a poet. If an ignorant fighter wrote a poem, this is probably just the sort of poem he would write — tough, shocking, and devoted to finding poetry not in traditional subjects but in the rough-and-tumble of ordinary life, even in the ugly.

The dramatic action of "Chicago" presents a Chicagoan not only struggling to confront and resolve his own ambivalence about his city, but also trying to write a poem about it. Those famous noun-phrases which open the poem have a certain tentative quality: "What phrase can sum up this city?" One after another is tried and either discarded or amplified, until the speaker realizes that none of these figures — hog butcher, tool maker, stacker of wheat — is adequate. He in effect starts over again and first sums up his conflicting impressions and then begins slowly to construct a fuller, richer, more ambivalent figure, that of the ignorant fighter.

We can sense, if not prove, the speaker's own attraction to and identification with this fighter, beneath the distancing irony. The poem that is being shaped itself takes on some of the qualities of the city — rough, coarse, shocking, and alive. "This is the sort of poet I want to be," the speaker is implicitly saying, "one who, like the fighter, challenges traditional values and embodies vitality, strength, and earthiness."

If my students have stayed with me this far, we have arrived at an idea of poetry new to some of them — poetry not as finished, dead statement but as the process of thought itself, dynamic, tense, dramatic.

This way of approaching "Chicago" is valid in itself, I think, but it can also be a good way of introducing further study of the whole *Chicago Poems* collection. (The *Chicago Poems* form the first section of Sandburg's *Complete Poems,* Harcourt Brace Jovanovich, 1970. A good, teachable selection appears in the paperback *Harvest Poems: 1910-1960,* Harvest Books, 1960.) The *Chicago Poems* are not just a miscellany of poems about Chicago but are a tightly knit, unified group, as William Alexander has pointed out in the best critical treatment of the collection as a whole ("The Limited American, the Great Loneliness, and the Singing Fire: Carl Sandburg's 'Chicago Poems,'" *American Literature* 45, 1973, 67-83).

The *Chicago Poems* have a variety of forms, but they are linked by a central consciousness, very much like the speaker in "Chicago." A few of the poems ("Blacklisted," "Mag," "A Teamster's Farewell") are first-person dramatic monologues, in which the central consciousness takes on the persona of one of the unknown heroes of the people. Others ("Child of the Romans," "Mamie," "Dynamiter," "Ice Handler") take the point of view of an individual but preserve that slightly distancing, ironic third-person voice. By far the majority of the poems, though, are direct lyric utterances, from the point of view of the speaker-figure, walking the streets, reporting what he sees and hears, and actively working out its meaning.

For the Sandburg-speaker, understanding Chicago is inseparable from making poems about it, and many of the poems directly address the problems of art. Could an artist, the speaker asks, capture the faces on a Halsted Street car — "that pig-sticker in one corner — his mouth — /that overall factory girl — her loose cheeks"? And how can one make art of Mrs. Gabrielle Giovannitti and her family? "I listen to fellows saying here's good stuff for a novel or it might be worked up into a good play./I say there's no dramatist living can put old Mrs. Gabrielle Giovannitti into a play with that kindling wood piled on top of her head coming along Peoria Street nine o'clock in the morning." (In the process of denying that Mrs. Giovannitti can be made into art, of course, Sandburg has shown how it can be done.)

Sandburg's Chicago, built up of glimpses, vignettes, and fragmentary impressions, is a microcosm of turn-of-the-century America, confronting frightening new challenges to the American dream. There is grinding poverty, the remorseless struggle for existence that leads Mag's husband to cry, "I wish to God I never saw you, Mag." There are the injustices of class and ethnic

prejudices, the gaps between rich and poor, native-born and immigrant, lucky and unlucky, which are summed up, in "Child of the Romans," in the image of the dago shovelman sitting by the railroad track eating bread and bologna while a dining car whirls by full of people eating "steaks running with brown gravy,/Strawberries and cream, eclairs and coffee." And most of all, there is the growing standardization of man, a lowering of expectations, and a limited vision of possibility, summed up in "Limited" (a significant and ambiguous title) in the man who, asked where he is going, can imagine no answer to that question other than the "limited," literal one: "Omaha."

But the *Chicago Poems* are not just a roll-call of woes; ranged against the threats to the American dream are a number of counterforces. One is the vitality of ethnic cultures that have survived the standardizing and anonymizing of the Melting Pot, the vitality of "the rhythmic oompa of the brasses playing a Polish folk-song" ("Picnic Boat") or of "a crowd of Hungarians under the trees with their women and children and a keg of beer and an accordian" ("Happiness"). Another is the celebration of sheer animal spirits, the joy in living repressed by the gentility of the Gilded Age but resurgent not only in the joyful laughter of the ignorant fighter of "Chicago," but also in the Dynamiter's love of "all free, reckless laughter everywhere" ("Dynamiter"), in the Fish Crier's joy in fish — "identical with that of Pavlowa dancing" ("Fish Crier") — and in a dozen other passages of the *Chicago Poems*. But most powerful and redemptive of all the defenses against the threats to the American dream is the sympathetic, human imagination that can break the barriers of the "limited" American mind and see the dignity and worth in ordinary people, the "patient and toiling" poor ("Masses"), exploited mill-children ("They Will Say" and "Mill-Doors"), the "worn wayfaring men" on subways ("Subway"), and all the other nameless heroes of the people.

The tension between the limitations of Chicago life and the redemptive imagination is summed up in the *Chicago Poems* in a gradually evolving emotional geography of Chicago, in which the basic features of the physical geography are transformed into a symbolic landscape. We move from the earthy "building, breaking, and rebuilding" of "Chicago" to the second poem, "Sketch," in which "the shadows of the ships/Rock on the crest/In the low blue lustre/Of the tardy and the soft inrolling tide." The antithesis between the "stormy, husky, brawling" city on the land and the quiet waters of Lake Michigan is repeated through the collection. In "The Harbor," the speaker passes through "huddled and

ugly walls" to a sudden vision of "a blue burst of lake" and of gulls "veering and wheeling free in the open." The statue of Grant in Lincoln Park shrivels in the sun amid the automobiles of Michigan Avenue, but at night it expands when it confronts the "hoofs and guns" of the Lake Michigan waves *rolling* in upon the promenade, symbols of strength and vitality ("Bronzes"). Land and land also come together in the important poem "Cumulatives": "Storms have beaten on this point of land/And ships gone to wreck here." But the richest moments in the poems come when land and water interpenetrate each other and the brawling city is touched with joy, as when the picnic boat with the Polish band looms out of the darkness of the lake and touches the shore ("Picnic Boat") or the joyful Hungarians gather by the Desplaines river ("Happiness").

I have begun by talking about the process of teaching "Chicago" and the *Chicago Poems;* I have ended by presenting conclusions. But for me, they are conclusions that do not conclude anything, but are rather examples of the sorts of insights that a class can arrive at through a "dramatic" approach to poetic texts, though thinking through that first question, "Who is the speaker of this poem?"

Approaching Composition Modes through Song: The Lyrics of Chicagoan Steve Goodman

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"Good morning, America. How are you?
Don't you know me? I'm your native son."

His lyric names a TV show. Beneath the plastic of media hype, a solid body of words and music by Chicagoan Steve Goodman provides us with material we can use to teach composition. Many of his songs contain references to Chicago places and people, and virtually all of them illustrate the effectiveness of precise detail and apt metaphor. The purpose of this paper is to show how modern popular songs can be used to demonstrate the writing "modes" we composition teachers want our students to understand.

Goodman, a product of the resurgence of urban folk music in the sixties and seventies, illustrates the synthesis of the old Guthrie-Seeger folk tradition with a new consciousness, an ironic view of the vicissitudes of contemporary life. Though these lyrics do not always follow the rules that please us as English teachers, they offer us a fresh way to introduce the traditional modes of composition — narration, description, exposition, and argumentation. Goodman's songs rarely present pure examples of these modes, but certain passages can demonstrate the effectiveness of mixing modes to increase the impact of a piece of writing.

Popularized by Arlo Guthrie, "City of New Orleans" is Goodman's most famous song — he has referred to it as his "meal ticket." Its monolog/narrative pattern resembles what Ken Macrorie calls the "journey." Start from a certain point, and show the reader the trip to another point down the line. From the opening lines, "Riding on the City of New Orleans/Illinois Central. Monday morning rail," the Illinois landscape appears, and we move through Memphis to the "Mississippi darkness rollin' to the sea." The chorus, now a familiar anthem, presents the train as a symbol for American culture in the twentieth century, and the "large meaning" (again, Macrorie's term) becomes the virtual end of a way of life: "This train has got the disappearing railroad blues."

"City of New Orleans" mixes rhetorical modes: the sequence from one day to another shows the passage of time, the descriptive details show the situation ("three conductors and twenty-five sacks of mail"), and the total illustrates the plight of the modern American railroad. Implicit is an argument, albeit nostalgic, for a reevaluation of national and corporate policy towards rail transportation — and even a reevaluation of the direction of our culture.

The narrative *feel* of the song is characteristic of many Goodman works. In "Turnpike Tom," for example, a hitchhiker leads his benefactor on a not-so-wild goose chase. In "Death of a Salesman," the traveling salesman joke turns into a combination of Dylan's "Maggie's Farm" and Hitchcock's *Psycho*. Two particularly interesting songs for the classroom are "Door Number Three" and "Moby Book." The former tells the story of a contestant on "Let's Make a Deal": "My whole world lies waiting behind door number three." The latter provides a bluesy version of Melville's classic: "Call me Ishmael, Ishmael is my name/ I serve under Captain Ahab, out on the bounding main."

Sharing these examples of dramatic monolog and *persona* poems/ songs with our students can offer an effective introduction to the narrative mode and show its connection to other forms of composition.

Description, as a mode of composition, plays an important role in Goodman's songs. A moving example is "My Old Man." This biographical sketch shows a man who "could look you in the eye and sell you a car." World War Two and family fights are part of the story, but the climax comes in the expression of the writer's grief: "For the first time since he died/ late last night I cried/ I wondered when I was gonna do that/ for my old man." Saved from sentimentality by the delivery and the musical background, "My Old Man" can get students started writing character sketches with descriptive detail.

If sentimentality becomes a problem in student writing, a good antidote is "You Never Even Call Me By My Name," known in a version by David Allen Coe as "The Perfect Country-Western Song." Part narrative and part descriptive, this dramatic monolog is a "complaint" against a lover's put-down. "You don't have to call me Waylon Jennings," Goodman wails, "and you don't have to call me Charlie Pride." He insists he'll hang around anyway, and the Coe version makes this the "perfect" country-western song because a final verse refers to mother, trains, trucks, prison, and getting drunk. All of this delivers a severe blow to cliches in country music and student writing.

A descriptive song easy to imitate is "This Hotel Room." Ask students to describe a hotel/motel room before playing the song. Then hear Goodman: "They got room service for food and drink/ a porcelain throne and aluminum sink/ two big pillows to rest my head/ and magic fingers on a kingsize bed." Another approach is to ask students to describe a place they know well before hearing the song, and then compare the song with their own work. The results might be lists rather than polished writing, but the practice can be beneficial.

Various forms of exposition appear in Goodman's songs. One that ought to be a favorite for Chicagoans is "Daley's Gone." Simple lyrics to the tune of the old folk song "Delia's Gone" explain clearly why Daley was a titanic personality in Chicago politics. "When it came to building tall buildings/ no job was too tough/ Daley built McCormick Place twice/ because once was not enough."

Classification is the technique used in "Men Who Love Women Who Love Men." "There are men who love men/ because they can't pretend they are/ men who love women who love men." "Unemployed" uses a combination of description and narration to explain what it's like to be out of a job: "Some boys in line are just bums like me/ and some of them got sheepskins and Ph.D.'s."

Another classic Chicago song, "Lincoln Park Pirates," explains the tactics of a non-fictional garage owner who towed cars on the north side and charged exorbitant prices for their retrieval. And even at that they were sometimes missing a window or two. The tune is a sea chanty; "To me way, hey, tow 'em away/ the Lincoln Park Pirates are we/ from Wilmette to Gary/ there's none that's so hairy/ and we always collect our fee."

The final verse of "Pirates" urges listeners to "throw the bums out of town." Although formal argumentation does not often appear in Goodman's songs, persuasion certainly does. In "Somebody Else's Troubles" Goodman makes clear that it's not nearly as difficult to cope with others' misfortunes as your own. "I saw the boss come a'walking down along the factory line/ He said we all have to tighten up our belts/ But he didn't look any thinner than he did the year before/ And I wonder just how hungry that man felt."

Also persuasive in approach is "Sdrawkcab Klat (Talk Backwards). Goodman urges us to "take the letters in the words/ turn 'em around/ take the last one first/ and check out the sound." The results include "Rettub eht ssap" and other temporary tongue twisters. Though meant to be ironic (including a proposed amendment to the Constitution guaranteeing "freedom of reverse elocution"), the song can be used to heighten language awareness.

One of Goodman's most powerful persuasive songs comes in "The Ballad of Penny Evans," for which he adopts the *persona* of a twenty-one year old Vietnam war widow. Written as an Appalachian ballad, sung unaccompanied, "Penny Evans" becomes a protest against war in the context of a single family. Though dated, the song still evokes memories and causes serious reflection on the waste and dislocation of war.

Goodman's most recent effort won't gain the national audience that "City of New Orleans" did, but it illustrates the modes just as well, and it will no doubt hit home with Chicago area students. It's called "A Dying Cub Fan's Last Request." The dying man's plea for a "doubleheader funeral" is framed by a chorus all Cub fans can relate to: "Do they still play the blues in Chicago/ when baseball season rolls around?/ When the snow melts away/ do the Cubbies still play/ in their ivy-covered burial ground?"

Although this presentation focuses on the writing of Steve Goodman, Chicago songwriters such as John Prine, Bob Gibson, and others can stimulate student writing. So can writers from farther away: Judy Collins, Gil-Scott Heron, Jackson Browne, the Beatles. A look at your favorite songs (or those of your stu-

dents) might turn up words you can teach to — to get student writing started and make composition click.

SELECTED DISCOGRAPHY OF STEVE GOODMAN

Steve Goodman, Buddah Records, 1971
"City of New Orleans"
"Turnpike Tom"
"You Never Even Call Me By My Name"

Somebody Else's Troubles, Buddah Records, 1972
"Chicken Cordon Bleus"
"Lincoln Park Pirates"
"Somebody Else's Troubles"
"The Ballad of Penny Evans"

Jessie's Jig and Other Favorites, Elektra/Asylum, 1975
"Door Number Three"
"This Hotel Room"
"Moby Book"

Words We Can Dance To, Elektra/Asylum, 1976
"Death of a Salesman"
"Unemployed"

Say It in Private, Elektra/Asylum, 1977
"My Old Man"
"Daley's Gone"

High & Outside, Elektra/Asylum, 1979
"Men Who Love Women Who Love Men"

Hot Spot, Elektra/Asylum, 1980
"Sdrawkcab Klat (Talk Backwards)"

"A Dying Cub Fan's Request" (single), 1981